15

Collated & perfect. J.K. 1798.

Argentina Strega per Amore:

OR,

HARLEQUIN Multiply'd by ARGENTINA's Witchcraft, for Love.

WITH

Their wonderful Flights and Apparitions; and the Magick Transformation of SILVIO, CITTIO and BRIGHELLA.

A

COMEDY.

As it is Acted at the

KING's THEATRE

in the *Hay-Market.*

BY THE

Company of *Italian* Comedians.

First Edition.

LONDON:
Printed in the Year 1726.

THE ARGUMENT.

Pantalon de Biſognoſi from *Venice*, and Dr. *Belanzoni* from *Bologna*, living at *Milan*, (by their different Callings) in good Friendſhip; they had each them a Daughter; the firſt, by Name *Diana*, who was courted by *Silvio*; the ſecond, *Victoria*, beloved by *Cintio*, both Gentlemen of that City; they were ſlighted by the Damſels, who had placed their Affections on *Harlequin*, a Servant of *Pantalon*'s, who flatter'd their Amours for his own Conveniency; he was likewiſe beloved by *Smeraldina* whom he admired; and by *Argentina* whom he deteſted. The latter, who was a notorious Witch, would not acquieſe with either his Refuſal, or his Complaiſance for *Smeraldina*; therefore reſolves to diſturb their Amours, by the Power of her Skill in Necromancy.

Silvio and *Cintio* contrives to deſtroy their Rival, by ſoliciting *Brighella* to murther him, who for his own Revenge is as willing to do it.

Pantalon

The ARGUMENT.

Pantalon and the *Doctor* alſo conſpire againſt his Life, to avoid what Reflections might be caſt on the Baſeneſs of their Daughters Affections. But *Harlequin*'s ill Fate is prevented by the Love of *Argentina*, who expecting a return by the aſſiduity of her Entreaties, and indefatigable Care of his Safety, employs the Dæmons, her Attendants, to watch for his Safety from all Attempts againſt him.

Silvio, *Cintio* and *Brighella*, deſpairing the Conqueſt of their Miſtreſſes, makes their Applications to *Argentina*. She pities their Caſe, and the better to ſecure *Harlequin* to herſelf, Transforms them into ſo many *Harlequins*, by which Deceit they are all married to the Perſons they deſire; and *Harlequin* being convinced of the Impoſſibility of obtaining *Smeraldina*, and of *Argentina*'s true Love, conſents to marry her.

Diana, *Victoria*, and *Smeraldina*, finding themſelves betray'd by the Transformation, are obliged to comply to the Marriage of their Lovers, which is conſented to by their Parents.

Dramatis Perſonæ.

MEN.

PANTALON, Father to *Diana.*
DOCTOR, Father to *Victoria.*
SILVIO, in Love with *Diana.*
CINTIO, in Love with *Victoria.*
BRIGHELLA, Servant to *Cintio.*
HARLEQUIN, Servant to *Pantalon*, diſmiſſed.

WOMEN.

DIANA, Daughter to *Pantalon*,
VICTORIA, Daughter to the *Doctor*,
SMERALDINA,
All in Love with *Harlequin.*
ARGENTINA, a Witch for Love of *Harlequin.*

Attendants and Dæmons.

Dancing performed in divers Characters, by Monſieur POITIER, and Others.

The SCENE *at* Milan.

ACT

ACT I. SCENE I.

SCENE *in* Milan.

Enter HARLEQUIN.

HE makes a Narration of his Happineſs concerning his Amours with *Smeraldina*, and her Correſpondent knocks at her Door.

SCENE II.

Enter Smeraldina.

A loving Dialogue is performed by them. They promiſe to each other Loyalty and Marriage. [*Exit.* Smeraldina.

Harlequin remains.

SCENE III.

Enter Argentina.

She had been obſerving what had paſs'd between *Harlequin* and *Smeraldina*; however talks to him of Love; he deſpiſes her; ſhe inſiſts on her Courtſhip; he bids her go to the Devil, like a Witch as ſhe is. [*Exit.*

She makes her Complaint, on his Rudeneſs reſolves to diſturb his Amours. [*She calls.*

SCENE IV.

Enter Dæmons.

She orders the Neceſſaries to be brought her for an Enchantment; the *Dæmons* bring what ſhe deſires, and withdraw.

She makes her Conjuration according to Art, and [*Exit.*

SCENE V.

Enter Silvio.

He laments on *Diana*'s Cruelty; reſolves to continue his Courtſhip; knocks at her Door.

SCENE VI.

Enter Diana.

He declares his Affections, ſhe ſlights them; he begs her Correſpondence, ſhe deſires his Abſence, and tells him, ſhe is actually in Love with *Harlequin*, and none but he muſt expect any Favour or Affection from her. He wonders at her Choice, and [*Exit.*

SCENE VII.

Enter Harlequin.

She ſpeaks very lovingly to him as from a Lady, whom ſhe calls Madam *Tintiminia*, who, ſhe ſays, is deeply in Love with him, (being baſhful of her own Affections) he ſeems willing to know the Lady; ſhe goes in to the Houſe, and comes again, making Curtzies, as if ſhe was the Lady mentioned. *Harlequin* inſiſts on ſeeing Madam *Tintiminia*, at laſt ſhe diſcovers her ſelf to be

be the Lady that loves him; he, for his convenience, ſeems to correſpond. She is well pleaſed with her Progreſs. [*Exit.*

SCENE VIII.

Enter Victoria.

Expreſſing her Love for *Harlequin*; ſeeing him, makes her Addreſs, and talks of Love with him; he hears her, and flatters; ſhe deſires him to come to her at another time, he promiſes. [*Exeunt ſeverally.*

SCENE IX.

Enter Brighella.

He had been obſerving the Courtſhip; wonders at *Victoria*'s Choice.

SCENE X.

Enter Cintio.

Complaining of *Victoria*'s Cruelty. *Brighella* tells him, the Reaſon of it proceeds from her being in Love with *Harlequin*. He cannot conceive the awkward Genius of his beloved *Brighella*, wanting to ſee *Smeraldina*. [*Knocks.*

SCENE XI.

Enter Smeraldina.

She abuſes *Brighella*, in return of the amorous Addreſs, and tells him, he need not expect any Love from her, it being wholly beſtowed on *Harlequin*. [*Exit.*

They remain aſtoniſhed to hear her Declaration.

SCENE XII.

Enter Harlequin.

They queſtion him on the Women being all in Love with him; he owns it. They fall a drubbing of him.

SCENE XIII.

Enter Diana *and* Argentina.

To take *Harlequin*'s Part; they beat *Cintio* and *Brighella*, and drives them off the Stage. *Diana* and *Argentina* takes hold of *Harlequin*, each of them claiming Right to his Love, for ſaving him from the Blows of *Cintio* and *Brighella*. They drag him about from the one to the other; but he little caring for either of their Affections, makes his Eſcape, and [*Exit*.

Diana and *Argentina* fall a quarrelling.

SCENE XIV.

Enter Silvio.

He parts them, and perſuades *Diana* to retire, promiſing her he'd eſpouſe her Cauſe, and ſee her righted for the Affront offer'd her by *Argentina*. [*Exit*. Diana.

He accordingly reproaches *Argentina* for her Impertinence; ſhe gives him a Box on the Ear; he goes to draw his Sword; ſhe lays hold of his Periwig, and flies away with it. He ſhamefully retires.

The End of the Firſt ACT.

ACT

ACT II. SCENE I.

Pantalon acquaints his Man *Harlequin*, that he had a Husband in view for his Daughter. *Harlequin* thinks it is with himſelf, and accordingly they each of them make an equivocal Diſcourſe, ſo that *Harlequin* innocently diſcovers *Diana*'s Love for him. *Pantalon* will not believe it, orders *Harlequin* to retire, and calls for his Daughter.

SCENE II.

Enter Diana.

He tells her, he had thought on a Wife for Harlequin. She thinks 'tis herſelf, and talks equivocally, ſo that ſhe diſcovers her deſire of being the Bride. He reproaches her Folly in ſettling her Affections on ſo mean an Object, and turns her into the Houſe. She makes Signs to *Harlequin*. *Pantalon* is angry with them. [*Exit Diana.*

Pantalon diſcharges *Harlequin* from his Service; he reſents it as an undeſerv'd Affront. [*Exit Pantalon.*

Harlequin remains vexing.

SCENE

SCENE III.

Enter Cintio *and* Brighella.

They take *Harlequin* between them, deſigning to murther him; he gets clear, and running from them, meets *Silvio.*

SCENE IV.

Enter Silvio, *Sword in Hand.*

Stops him, and threatens to ſtab him. *Brighella* and *Cintio* the ſame.

SCENE V.

Enter Argentina.

She prevents their deſign, by taking *Harlequin* away flying. They all wondering at his unexpected Deliverance promiſe to prevent *Argentina*'s Protection, the next time they take him. [*Exeunt.*

SCENE VI.

Enter Argentina *and* Harlequin.

She claims his Correſpondence in Gratitude for ſaving his Life. He refuſes. She threatens him. He values her not. [*Exit. Argentina.*

SCENE VII.

Enter Brighella.

With a Ladder and Rope, comically perſorms a ſilent Scene with *Harlequin*, ſets the Ladder againſt the Wall, claps the Rope about his Neck, and makes him go up the Ladder to be hang'd. But,

SCENE VIII.

Enter Argentina.

Who having obſerv'd the Deſign, touches the

the Ladder with her Rod, which flies with *Harlequin* upon it. [*Exit Argentina.*

Brighella remains frighted.

SCENE IX.

Silvio *and* Cintio.

Brighella rehearſes to them the delivery of *Harlequin* from out of his Hands, and how he was going to hang him. They conſult on divers Methods to deſtroy him. *Brighella* is charged with the Commiſſion; he promiſes to fulfil it; they offer a Reward.

SCENE X.

Enter Argentina.

She over-hearing, tells him they're miſtaken, for ſhe'll take care to protect him from their Treachery. They deſire her Aſſiſtance on account of their Miſtreſſes, who were all in Love with *Harlequin*, and ſlighted them. She promiſes to help them, and to make the Women believe *Harlequin* was dead.

[*Exeunt.*

SCENE XI.

Enter Pantalon *and* Doctor.

Their Diſcourſe runs upon the Genius of their Daughters, and other Women, who are in Love with *Harlequin*; reſolve to procure his Death. *Harlequin*'s Voice within. [*Aſide.*

SCENE XII.

Enter Harlequin.

They take him, and offer to kill him, for private Amours with their Daughters. He denies it, and ſays, he loves none but *Smeraldina*. To convince them [*Knocks.*

SCENE

SCENE XIII.

Enter Smeraldina.

She hears their Queſtions; and owns ſhe is promiſed in Marriage to *Harlequin*. They oblige him to perform his Promiſe.

SCENE XIV.

Enter Argentina.

She ſtands by to hear what they were about, when *Smeraldina* was going to be married to *Harlequin*. *Argentina* takes him by one of his Feet, and flies away with him. The reſt are afrighted at it. [*Exeunt.*

End of the Second ACT.

ACT III. SCENE I.

Enter Silvio, Cintio *and* Brighella.

THEY ſay, that having not as yet ſeen or heard of the Effects of *Argentina*'s Promiſe, order *Brighella* to knock at her Houſe. [*Knocks.*

SCENE II.

Enter Argentina.

She hears their Complaints, how that, contrary to her Promiſe, *Harlequin*'s Death was not yet heard of. [*She calls.*

SCENE III.

Enter Dæmons.

She orders them to bring the dead Body of *Harlequin*; they fetch it, and lay it down

down on the Floor. They ſeem ſatisfied. [*Exeunt.*

SCENE IV.

Enter Harlequin.

He ſeeing the dead Body of an *Harlequin* is in doubt whether it is himſelf or not, Meaſures it, and finding Length and Breadth to agree, moans on his Misfortune, thinking himſelf actually dead, takes the Body up and lays it on a Bench, but hearing *Brighella*'s Voice. [*aſide.*

SCENE V.

Enter Brighella.

Who ſeeing the dead Body, reſolves to acquaint the Women of *Harlequin*'s Death; goes to *Diana*'s Houſe. [*Knocks.*

SCENE VI.

Enter Diana.

Hears the unwelcome News, ſees the dead Body, laments over it, tenders a Gold Chain towards the Burial. *Harlequin* advances and takes it from her. [*Exit Diana.*

SCENE VII.

Enter Victoria.

He tells her the bad News; ſhe bemoans the Loſs of her beloved, and for want of Money will part with her Ring to bury him. *Harlequin* ſteps forward, receives the Ring, and retires aſide. [*Exit Victoria.*

Brighella wonders at their generous Offers ſo different from their Deeds, and goes to *Smeraldina*'s Houſe. [*Knocks.*

SCENE VIII.

Enter Smeraldina.

She is ſurpriz'd at the Death of her beſt beloved; and her Grief appears by Tears. She likewiſe contributes towards his Funeral. *Harlequin* ſlily receives it. *Exit Smeraldina.*

Brighella fretted at their ſham Offerings (as he thought) [*Exit.*

Harlequin ſays, let him be dead or alive, he is ſomething the better for the Womens Contribution. But hearing ſomebody coming withdraws.

SCENE IX.

Enter Pantalon *and* Doctor.

Rejoicing at the Death of *Harlequin*, and caſting Reflections on him. *Harlequin* inſults them, puts Flocks on their Heads, and ſets them on Fire; they ſuppoſing it to be his Spirit, are ſadly frighted. [*Exeunt.*

Harle. the better to take care of the Body lays it againſt the Wall; but is taken up with it and flies.

SCENE X.

Enter Silvio, Cintio, *and* Brighella.

Reflecting on what is paſt; and perceiving the Women ſtill to love the Memory of *Harlequin*, reſolve to conſult *Argentina*, to know if ſhe can change the Womens Minds.. [*Brighella* Knocks.

SCENE XI.

Enter Argentina.

They make their Addreſſes to her, begging

ging her Aſſiſtance on that Affair. She promiſes to ſerve them, and that each of them ſhould (by virtue of her Enchantment, and a Waſh ſhe'd give them) be transformed into as many *Harlequins*; they all agree and follow her.

Proſpect Changes.

SCENE XII.

The Great Hall of the City.

Enter Harlequin.

Complains of his Perſecutions for Love, is vex'd at his own Beauty, as the occaſion of his Misfortunes; reſolves to quit the City, and Travel; but as he is going meets *Silvio* as an *Harlequin*. *Harlequin* in ſurprize, goes another way and meets *Cintio* as *Harlequin*. This encreaſes his wonder, and makes him attempt going another way, where he encounters with *Brighella* as an *Harlequin*. This puzzles him more, he not knowing himſelf among them, for each pretends to be the right *Harlequin*. He Challenges them to a Tryal, and ſeveral Tricks are performed; and whilſt they are all eating.

SCENE XIII.

Enter Argentina.

Reſolving to put a Trick upon them all, and at the ſhaking of her Rod, they all four ſeparately fly.

Proſpect Changes,

The End of the third ACT.

ACT IV. SCENE I.

Enter Silvio, *as* Harlequin.

GOES directly to *Diana*'s Houſe, and [*Knocks.*

SCENE II.

Enter Diana.

Surprized at the Sight of one ſhe thought dead and buried, dares not come near him. He ſilently makes her underſtand he is no Spirit; ſhe believes him to be *Harlequin*; they embrace each other. [*Exeunt.*

SCENE III.

Enter Cintio *as* Harlequin.

Makes his Way to *Victoria*'s Houſe. [*Knocks.*

SCENE IV.

Enter Victoria.

She is frighted, and perſuaded the Scene is performed as between *Diana* and *Silvio*, and embracing each other. [*Exeunt.*

SCENE V.

Enter Brighella *as* Harlequin.

Goes to *Smeraldina*'s Houſe. [*Knocks.*

SCENE VI.

Enter Smeraldina.

She is ſurpriz'd and perſuaded of what ſhe wiſh'd, and embrace each other. [*Exeunt.*

SCENE VII.

Enter Harlequin.

Who ſeeing their embraces, is drove to deſpair

deſpair by the thoughts of loſing his dearly beloved, reſolves to make away with himſelf.

SCENE VIII.

Enter Argentina.

She over-hearing his Complaints and Reſolution, brings him a Sword, and deſires him to kill himſelf. Repugnance of Nature does not permit it. She calls him a Coward, and dares him to it; he deſires her abſence, that he may die without Witneſſes; ſhe ſays ſhe'll retire, and call three times, and at the third time of calling muſt be ſure to die. *Argentina* retires. He not being thoroughly diſpoſed to die yet awhile, reſolves to deceive her, claps the Sword between his Legs, and falls. She calling the third time, and not being anſwer'd, runs out in a hurry, thinks him dead, and bemoans him as ſuch. *Harlequin*, not able to reſiſt her kind Expreſſions, riſes; ſhe embraces him, and both fly.

The End of the Fourth ACT.

ACT V. SCENE I.

Enter Pantalon *and* Doctor.

DIſcourſing on what had happened, and curious to ſee their Daughters, and how they behaved themſelves after the Death of *Harlequin*; they firſt go to *Pantalon*'s Houſe. [*Knocks.*

SCENE

SCENE II.

Enter Diana.

She joyfully acquaints her Father with the Occaſion of her Mirth, proceeding from having her deſired Husband along with her. They want to ſee him; ſhe calls him out, *&c.* *Exit.*

SCENE III.

Enter Silvio *as* Harlequin.

Pantalon and *Doctor* are frighten'd.

[*Exit* Silvio.

They go to the *Doctor*'s Houſe. [*Knocks.*

SCENE IV.

Enter Victoria.

As joyful as *Diana* tells them of her beloved Husband *Harlequin* being with her, they will not believe it, orders him to be called out. She calls, and [*Exit.*

SCENE V.

Enter Cintio *as* Harlequin.

The Wonder of *Pantalon*, and the *Doctor* groweth greater, having ſeen *Harlequin*, as they thought, with *Diana* before.

Exit Cintio.

They reſolve to ſee how it is with *Smeraldina.* [*Knocks.*

SCENE VI.

Enter Smeraldina.

She expreſſes her Satisfaction of being at laſt in Poſſeſſion of *Harlequin*, the only Man ſhe loved. They entreat her to let them ſee him; ſhe calls him, and [*Exit.*

SCENE

SCENE VII.

Enter Brighella *as* Harlequin.

They are aſtoniſh'd at the Multiplication of *Harlequins*, and [*Exit* Brighella.

Conjecture that all muſt be contrived by Negromancy, and, to be better informed, they go to *Argentina*'s Houſe. [*knocks.*

SCENE VIII.

Enter Argentina.

They make a ſtrict Enquiry upon the Matter. She diſcovers all.

Pantalon calls his Daughter.

SCENE IX.

Enter Diana.

They make her confirm, that ſhe is ſatisfy'd, with the Husband ſhe has. She believing him to be *Harlequin*, promiſes that no other ſhould be her Husband, but the Man that was with her. [*Exit* Diana.

The *Doctor* calls *Victoria.*

SCENE X.

Enter Victoria.

The ſame Queſtion being put to her, and ſhe being of the ſame Opinion as *Diana*, ſays, ſhe deſires no other. [*Exit.*

Pantalon and *Doctor* go to ſee the End of this Affair, goes again to *Smeraldina*'s Houſe. [*Knocks.*

SCENE XI.

Enter Smeraldina.

She alſo being ask'd, how ſhe approv'd of her Marriage with the Man ſhe had then

then in her Houſe? Anſwered ſhe was contented, and [*Exit.*

Pantalon and *Doctor* remaining with *Argentina*, ſhe breaks the Enchantment, that every one may reaſume their own Shapes.

SCENE XII.

Enter in their Turn Diana *and* Silvio, Victoria *and* Cintio, Smeraldina *and* Brighella.

The Women refuſe their Husbands, ſaying, they are deceived; but are perſuaded, and acquieſce. *Pantalon* and the *Doctor* make them all confirm their Marriages, and, asking *Argentina*, What's become of *Harlequin?* the Proſpect opens at her Command.

SCENE XIII.

A Bed-Chamber. Harlequin *a-ſleep on the Bed, with a* Damon *fanning of him.*

Argentina wakes him. He is frightened, and denies to conſent to her Marriage. But finding that *Smeraldina* was married to *Brighella*, he ſubmitted to be Bridegroom to *Argentina.*

FINIS.